

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—*Goethe*.

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SATURDAY, MAY 17, 1862

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MR. HAROLD THOMAS'S MATINEE MUSICALE,

AT WILLIS'S ROOMS, King Street, St. James's, on
MONDAY, May 19, to commence at 3 o'clock.

INSTRUMENTALISTS:

MM. JOACHIM, PIATTI, LAZARUS, BLUMENTHAL, CAZINS, and
PROFESSOR STERNDALE BENNETT (Mus. Doc.)

VOCALISTS:

MAD. GUERRABELLA, MR. TENNANT, and MR. SANTLEY.

CONDUCTORS:

MM. BENEDICT and LINDSAY SLOPER.

Tickets, Half-a-Guinea each; Family Tickets, to admit three, One Guinea. May
be had at the principal Music Warehouses; and of Mr. Harold Thomas, 57 Maddox
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No. 20

MR. TENNANT

WILL SING HIS NEW SONG,

"HAST THOU NO TEAR FOR ME?"

COMPOSED EXPRESSLY FOR HIM BY

CIRO PINSUTI,

AT

MR. HAROLD THOMAS'S CONCERT, WILLIS'S ROOMS;
MISS LASCELLES'S MATINEE, AT LADY DOWNSHIRE'S;
MADAME PUZZI'S CONCERT, HANOVER SQUARE ROOMS;
MR. LINDSAY SLOPER'S CONCERT, ST. JAMES'S HALL;

AND AT

MADAME ANICHINI'S CONCERT, AT LADY DOWNSHIRE'S.

THE MUSICAL SOCIETY OF LONDON.—Fourth
Season, 1862.—The THIRD ORCHESTRAL CONCERT, at St. James's
Hall, on WEDNESDAY EVENING, May 21, at 8 o'clock. Conductor, Mr. ALFRED
MELLON.

Programme: Overture, en forme de Marche (composed for the opening of the
International Exhibition), Meyerbeer; Scena, "Infelice," Mendelssohn; Concertante,
two violins, Spohr; Recitative and Aria (Mathilde von Guise), Hummel; Music from
the Fourth Act of Shakespeare's "Tempest," Arthur Sullivan (first time of per-
formance in London); Symphony in C "Jupiter," Mozart; Duo (Rigoletto), Verdi;
Overture (Nourmahal), Spontini.

Vocalists: Mlle. PAREPA, Miss ROBERTINE HENDERSON, and Mr. SANTLEY.

Violinists: Messrs. ALFRED and HENRY HOLMES.

Tickets for the Gallery, at 3s. 6d., may be obtained of Messrs. Cramer & Co.,
201 Regent Street; and of Mr. Austin, St. James's Hall.

CHARLES SALAMAN, Hon. Sec., 36 Baker Street, W.

MENDELSSOHN'S "ELIJAH."—Choral Societies

and others are informed that the WORD-BOOKS of this Oratorio are the
sole copyright of their adapter, WILLIAM BARTHOLOMEW; and that the only
authorised version of them is printed and sold for him by Mr. HADDEN, 3 Bouverie
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him at No. 31 Brunswick Place, City Road, N.

MADAME LIND-GOLDSCHMIDT.—EXETER HALL.

MAY 28 AND JUNE 4.

MR. MITCHELL begs to announce that arrangements
have been made for the performance of Haydn's Oratorio, "The Creation,"
and Mendelssohn's "Elijah," the proceeds of which will be presented by Mr. and
Mad. Goldschmidt respectively to the undermentioned Benevolent Institutions:—

1. Wednesday Evening, May 28, "THE CREATION," by HAYDN, in behalf of the
Hospital for Consumption and Diseases of the Chest, Brompton.

2. Wednesday Evening, June 4, MENDELSSOHN'S "ELIJAH," in support of the
Royal Society of Musicians and the Royal Society of Female Musicians. The principal
vocal parts in these performances will be sustained by Mad. LIND-GOLDSCHMIDT,
Miss PALMER, Mr. SIMS REEVES, Mr. W. H. WEISS, and Sig. BELLETTI. The BAND
and CHORUS will be complete, comprising upwards of 500 performers.

Conductor, Mr. OTTO GOLDSCHMIDT.

To commence on each occasion at 8 o'clock precisely.

Reserved and Numbered Seats, One Guinea; Unreserved Seats, Half-a-Guinea.
Seats will be appropriated according to priority of application, which may be
obtained at the principal Libraries and Music-sellers, and at Mr. Mitchell's Royal
Library, 33 Old Bond Street, W.

MISS STEELE begs to announce that her EVENING

CONCERT will take place on June 13, at the Hanover Square Rooms.

Vocalists: Mad. LEMMENS-SHERINGTON, Miss MARTIN, Miss STEELE, and Mrs.
MERIST; Messrs. TENNANT, TRELAHNY COHAM, and SANTLEY.

Instrumentalists: Herr JOACHIM, Messrs. KURR, LAZARUS, and LIDEL.

Tickets, 10s. 6d. and 7s.

28 Upper Gloucester Place, Dorset Square.

ST. JAMES'S HALL.—MR. J. F. BARNETT'S GRAND CONCERT, next Thursday Evening, May 22, 1862.

Vocalists: Mad. LEMMENS-SHERRINGTON, Mad. WEISS, Mad. LAURA BAXTER; Mr. LEWIS THOMAS, and Mr. W. H. WEISS: the Orpheus Glee Union.

Instrumentalists: Violins, Herr B. MOLIQUE and Herr A. POLLITZER; Viola, M. GOFFRÉ; Violoncello, M. PAQUE; Pianoforte, Mr. JOHN FRANCIS BARNETT; Accompanist, Mr. J. G. CALCOTT.

To commence at 8 o'clock. Sofa and Balcony Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s.; Area and Gallery, 1s. To be had at Cock, Hutchings & Co., 63 New Bond Street; the principal Music-sellers; at Mr. Austin's Ticket Office, 28 Piccadilly; and of Mr. Barnett, 21 Brecknock Crescent, Camden Road, N.W.

MISS BILLING begs to announce that her MATINEE MUSICAL will take place at 16 Grosvenor Street (by the kind permission of Messrs. COLLARD) on TUESDAY next, May 20, at 3 o'clock.

Vocalists: Miss ELEONORA WILKINSON and Miss BILLING Signor SOLIERI, Signor VANTINI, and Herr FORMES.

Instrumentalists: Pianoforte, Miss MADEIRA CRONIN, R.A.M., and Mr. CUSINS; Violin, Mr. NICHOLAS MORI; Violoncello, Signor PEZZE.

Conductors: Mr. BENEDICT and Herr WILHELM GANZ.

Reserved Seats, 10s. 6d.; Tickets, 7s. 6d. May be obtained at Mr. Robert W. Oliviver's Music Warehouse, 19 Old Bond Street, W.; and of Miss Billing, 1 Nottingham Place, Regent's Park, N.W.

MISS FANNY CORFIELD begs to announce that her MORNING CONCERT will take place at 16 GROSVENOR STREET (by kind permission of Messrs. COLLARD) on Wednesday, May 28, at half-past three o'clock.

Vocalists: Mad. GUERRABELLA and Miss ELEONORA WILKINSON.

Instrumentalists: Herr MOLIQUE, M. PAQUE, and Miss FANNY CORFIELD.

Conductor, Mr. A. O'LEARY.

Single Tickets, Half-a-Guinea; Family Tickets (to admit three), One Guinea, to be had of Miss F. Corfield, 29 Burton Street, Eaton Square, and of Cock, Hutchings & Co., 63 New Bond Street.

MR. DEACON'S THIRD AND LAST SÉANCE of CLASSICAL INSTRUMENTAL MUSIC will take place on Monday, May 26, at 16 Grosvenor Street, W. (by permission of Messrs. COLLARD), commencing at 3 o'clock.

Executants: Violin, M. SAINTON and Mr. CARRODUS; Viola, Mr. H. WEBB; Violoncello, Sig. PEZZE; Pianoforte, Mr. DEACON.

Tickets, Half-a-Guinea each; to admit three, One Guinea. To be had of Mr. R. W. Oliviver, 19 Old Bond Street; or of Mr. Deacon, 72 Welbeck Street, Cavendish Square, W.

THE BACH SOCIETY will give a Performance at St. James's Hall, on Saturday Evening, May 24, commencing at 8 o'clock, of J. SEBASTIAN BACH'S "GROSSE PASSIONS-MUSIK," under the direction of Professor STERNDAL BENNETT.

Principal vocal performers already engaged: Miss BANKS, Miss MARTIN, and Mad. SAINTON-DOLBY; Mr. SIMS REEVES, Mr. WALLWORTH, and Mr. WEISS.

Organist, Mr. E. J. HOPKINS.

Tickets—Sofa Stalls, 7s.; Balcony Stalls, 5s.; Reserved Area, 5s.; Balcony (unreserved), 3s.; Back Area and Gallery, 2s. To be had of Messrs. Cock, Hutchings & Co. (late Leader & Cock), 63 New Bond Street; Mr. Austin, St. James's Hall; and at all the principal Music Warehouses.

HERR OBERTHUR begs to announce that his MORNING CONCERT will take place at the Hanover Square Rooms, on Thursday, May 22.

Vocalists: Miss STEELE, Miss STABBACH, Miss BILLING, Miss FISHER, and Signor CIARATTA.

Instrumentalists: Signor REGONDI, Mr. LAZARUS, Herr JANS, M. PAQUE, and Herr OBERTHUR.

Conductors: Messrs. AQUILAR, G. LAKE, and W. CARTER.

Tickets, 10s. 6d. and 7s. 6d., at the principal Music-sellers; or of Herr Oberthur, 7 Talbot Terrace, Westbourne Park, W.

MISS LASCELLES begs to announce that her MATINEE MUSICAL will take place on Friday, May 23, at 24 Belgrave Square (by the kind permission of the most Hon. the Marchioness of Downshire).

Vocalists: Mad. GUERRABELLA, Miss LASCELLES, Mad. LOUISA VINNING, Mr. TENNANT, Sig. CIARATTA, and Sig. BUBINI.

Instrumentalists: Pianoforte, Messrs. J. BENEDICT and FRANCESCO BERGER; Violin, Herr BECKER; Violoncello, M. PAQUE; Harp, Mr. BOLEYNE REEVES.

Conductors: Herr W. GANZ, Mr. HAROLD THOMAS, and Mr. G. LAKE.

Tickets, Half-a-Guinea each, may be obtained of Mr. Robt. W. Oliviver, 19 Old Bond Street, W.; and of Miss Lascelles, 8 York Street, Portman Square, W.

ST. JAMES'S HALL.—SPECIAL NOTICE.—DIS- TRESS IN LANCASHIRE.—By the kind permission of J. H. Mapleson, Esq., the following artists of Her Majesty's Theatre will assist at the GRAND CONCERT to be given by the Vocal Association, on Friday Evening, May 23:—

Mlle. TREBELL and Mad. LEMAITRE, Sig. ARMANDI and Sig. GASSIER; also Mlle. IRA GILLIES, Mlle. AGNES BURY, Mlle. GEORGE, and Herr THYDORRE FORMES.

Pianoforte, M. E. AQUILAR, who will perform a new Trio for Pianoforte, Violin, and Violoncello. Violin, M. HOLMES. Violoncello, M. PAQUE. Duet, Violin and Violoncello, "Les Frères Musick" (from the Conservatoire Bruxelles). Choir of 200 Voices. Accompanist, Herr WILHELM GANZ. Conductor, M. BENEDICT.

Sofa Stalls, 10s. 6d.; Balcony Stalls, 5s.; Reserve Area, 3s.; admission, 1s. At Mr. Austin's Ticket Office, 28 Piccadilly.

MADAME LOUISA VINNING begs to announce her MATINEE MUSICAL at the Hanover Square Rooms, on Wednesday, May 28, at 3 o'clock.

Artists: Vocal—Mad. LOUISA VINNING and Miss ADA JACKSON, Mad. LAURA BAXTER and Miss LASCELLES; Messrs. WILBYE COOPER, ALLAN IRVING and SANTLEY.

Instrumentalists: Miss JANE JACKSON, cf Clifton (Pianoforte), Messrs. SAINTON, and PAQUE.

Conductors: Messrs. J. BENEDICT, GEO. LAKE, and FRANCESCO BERGER.

Tickets, 10s. 6d. and 7s. 6d.; of Mad. Vinning, 13 Hanover Villas, Ladbroke Square, Notting Hill, W.; of the principal Music Warehouses; and at the Rooms.

MR. APTOMMAS'S HARP RECITAL on the follow- ing Tuesdays, May 27, June 10, 24, and July 8. The following eminent

Artists will assist:—

Vocalists: Mlle. PAREPA, Mad. FLORENCE LANCIA, Mad. LAURA BAXTER, Miss MESSENT, Miss RANSFORD; Mr. SWIFT, Sig. FORTUNA, Mr. ALLAN IRVING, Mr. LEONARD WALKER.

Piano: Herr KUHE, Mr. CHARLES SALAMAN, Mr. G. A. OSBORNE, Mr. ARTHUR NAPOLEON; Organ, Herr ENGEL; Violoncello, Mr. GEORGE COLLINS; Violin, Mr. H. WEST HILL; Harp, Mr. JOHN THOMAS, Herr OBERTHUR, Mr. APTOMMAS.

Conductors: M. BENEDICT, Herr WILHELM GANZ, M. EMILE BERGER, M. FRANCESCO BERGER, Sig. CAMPANA.

At the recital of Tuesday, May 27, Mr. APTOMMAS will play Spohr's sonata for Harp and Violin, with several morceaux by ZANETTI, GODEFROID, and JOHN THOMAS.

To commence, on each occasion, at 3 o'clock. Tickets, 10s. 6d. and 7s.; Three Tickets for one Recital, 15s.

MRS. JOHN MACFARREN'S MATINEE of Piano- forte Music at the Hanover Square Rooms. THIS DAY, May 17, to com- mence at 3 o'clock.

PROGRAMME.—Trio for Piano, Clarinet and Cello, Beethoven. SONATA Duo in B flat, for Piano and Cello, Mendelssohn. SONATA in E flat, for Piano and Violin, Beethoven. PIANO SOLOS of Paradis, Sterndale Bennett and Carl Mayer. VIOLIN SOLO, "Touille du Diable," Tartini. VOCAL PIECES of Mozart, Macfarren and Blumenthal. EXECUTANTS.—Mrs. JOHN MACFARREN, Herr JOACHIM, Signor PIATTI, Mr. LAZARUS, Mad. GUERRABELLA, Mr. SANTLEY and Mr. WALTER MACFARREN, 15 Albert Street, Gloucester Gate, N.W.

THE ROYAL SOCIETY OF FEMALE MUSICIANS, established 1830, for the relief of its distressed members. Patroness: Her Most Gracious Majesty the QUEEN. On THURSDAY EVENING, May 22, at the Hanover Square Rooms, will be performed, for the benefit of this Institution, a CON- CERT of Vocal and Instrumental Music.

Vocal Performers: Mad. RIEBER, Mlle. AGNES BURY, and Mad. GUERRABELLA, Miss POOLE, Miss ELIZA HUGHES, Miss MARTIN, Miss STEELE, and Mad. SAINTON-DOLBY; Mr. WILBYE COOPER, Mr. ALLAN IRVING, and Mr. WEISS.

Instrumentalist: Pianoforte, Mr. CHARLES HALLÉ. The kind assistance of other eminent Artists is expected.

Conductors: Mr. BENEDICT and Mr. FRANCESCO BERGER. The Concert will com-
mence at 8 o'clock precisely.

Reserved Seats, Half-a-Guinea; Unreserved Seats, 7s.; Family Tickets (to admit four), One Guinea.

J. W. HOLLAND, Sec., 13 Macclesfield Street, Soho.

Mlle. CAROLINE VALENTIN has the honour to announce her MATINEE MUSICAL on MONDAY, June 2, at the Hanover Square Rooms, at 3 o'clock precisely.

Artists already engaged: Miss BANKS, Mad. NITA NORRIE, Miss LASCELLES and Mr. GEORGE PERREN; M. SAINTON, and M. PAQUE.

Conductor: Herr WILHELM GANZ.

Tickets, 10s. 6d.; Reserved Seats, 15s.; of Messrs. Ashdown & Parry, 18 Hanover Square; Duncan Davison & Co., 244 Regent Street; of Mlle. Valentin, 6 Duke Street, Manchester Square; and at the Rooms.

PHILHARMONIC SOCIETY.—FIFTH CONCERT, MONDAY, May 19.

Sinfonia in E flat, Mozart; Concerto Violoncello, Herr DAVIDHOFF, of the Conservatoire, Leipzig (his first appearance in England); Overture, "Isles of Fingal," Mendelssohn; Sinfonia Pastorale, Beethoven; Fantasia Oboe, M. LAVIGNE; Overture, "Anacreon," Cherubini.

Vocal performers, Miss LOUISA PYNE and Signor BELLETTI.

Conductor, Professor STERNDAL BENNETT.

Single Tickets, 15s. each. To be had of Messrs. Addison, Hollier & Lucas, 210 Regent Street, W.

MR. LINDSAY SLOPER'S TWO PERFORMANCES of PIANOFORTE MUSIC (interspersed with Vocal Music), on Thursday

Afternoons, May 22 and June 5, 1862, at St. James's Hall. To commence at 3 o'clock.

Vocalists: Miss BANKS, Miss ROBERTINE HENDERSON, Mr. TENNANT, and Mr. SAMPY.

Mr. LINDSAY SLOPER will be assisted by Mr. CHARLES HALLÉ and Mr. STEPHEN HELLER, Herr JOACHIM and M. SAINTON.

At the Pianoforte, Mr. BENEDICT and Mr. HAROLD THOMAS.

Subscription Tickets for Reserved Seats, 15s. each; Tickets for Single Performance, 10s. 6d. To be had of Mr. Lindsay Sloper, 70 Cambridge Terrace, Hyde Park, W.; and of all the principal Music-sellers.

MR. CHARLES HALLÉ'S BEETHOVEN RECITALS, at St. James's Hall. Mr. CHARLES HALLÉ begs to announce that he will repeat his BEETHOVEN RECITALS, in the large room of St. James's Hall, on the After- noons of the subjoined dates, Friday, May 23, Friday, May 30, Friday, June 6, Friday, June 13, Friday, June 20, Saturday, June 28, Friday, July 4, Friday, July 11. To com- mence each day at 3 o'clock precisely.

Prices of admission: Sofa Stalls, numbered and reserved, 2l. 2s. for the Series; 10s. 6d. Single Ticket; Balcony, 1l. 11s. 6d. for the Series; 7s. Single Ticket; Unre-
served Seats, 1l. for the Series; 3s. Single Ticket.

Subscriptions received at Chappell & Co.'s, 50 New Bond Street; and at all the principal Music-sellers.

MUSIC IN BERLIN.

(From our own Correspondent.)

At last I have really got something new to tell you concerning the Royal Opera House and its management; I shall not be compelled, on the present occasion, to employ the brilliancy of my talent and the vast resources of my style,* in chronicling simply the I-do-not-know-how-manyeth representation of *Le Prophète*, or the periodical revival of Spontini's *Fernand Cortez*. We have actually had an operatic novelty, and that novelty is *Actæa, das Mädchen von Korinth*, "a grand opera in four acts, the words by Julius Rodenberg, and the music by Jean Bott." Why the composer, who is as good a German as ever ate "*Sauerkraut*," drank "*Lagerbier*," or smoked the mild "*Knaster*" so popular among the *tant soit peu* phlegmatic sons of Fatherland, should call himself "*Jean*" instead of "*Johann*" is something I do not feel capable of deciding. I suppose it must be attributed to that very prevalent but, to me, incomprehensible principle, in obedience to which many estimable English professional ladies prefer "*Madame*" to "*Mrs.*" and as many worthy Britons of the male sex adopt the title of "*Monsieur*," "*Signor*," or "*Herr*," to that of plain "*Mr.*" "*What's in a name?*" inquires the "*divine Williams*." "*A rose*," he goes on to observe, "*by any other name would smell as sweet.*" I have no desire to contradict the Swan of Avon, so far, at least, as roses are concerned; but I feel sure that, had he lived in the nineteenth century, he would never have so far committed himself as to extend his maxim from roses and their scent, to English artists and their singing—unless, indeed, this assumption of foreign epithets is a piece of humbug—which, considering how generally the practice is adopted, is more than I would dare to assert. However, the whole matter is a mystery, which I will not attempt to unravel.

The subject of Herr "*Jean*" Bott's new opera, like that of Herr Ferdinand Hiller's *Katakomben*, produced so successfully a short time since, is laid in the time of the early Christians, and the following is an outline of the plot. The heroine is a certain Actæa, or Actæa, a young Greek girl, whom Nero has carried off from Corinth to Rome. The two other principal female characters are Agrippina, Nero's mother, and Poppæa Sabina, the lady who so captivated the Emperor that, after having taken her from one of his favourites, Otho, who had previously taken her from her husband, Rufus Crispinus, he married her, his former wife, Octavia, having first been repudiated by him, in order to enable him to do so. It was this same Poppæa who was so anxious to preserve her beauty, that she kept a stud of 500 asses, in whose milk she used to take a bath daily. What a good customer she would have been, by the way, to Mad. Rachel, of face-enamelling celebrity, had the latter only exercised her profession in Rome some 1800 years ago! In the opera, Poppæa uses Actæa as a means of mounting to the Imperial throne, while Agrippina employs her as an agent of her revenge, in order to work the downfall of Nero and Poppæa. Through Agrippina, Actæa discovers that the person she supposes to be merely the plain Roman, Lucius, whom she has followed to Rome as his wife, is no other than the Emperor Nero, who has been starrng it through the provinces, somewhat after the style of Tom Sayers, Heenan, or Jem Mace, at the present day, as a dancer and fencer. Agrippina, whose own life is threatened by her amiable son, seeks to escape, with the young Greek maiden, on board a vessel which she has especially procured for that purpose. But the vessel having been, unknown to her, bored full of holes, as related by Tacitus in the 14th book of his "*Annals*," sinks, out at sea. Actæa, whom it is necessary to preserve for the development of the story, is the only person saved. She is obligingly flung by the waves on shore, where she is discovered by her old admirer, Agenor, a Greek sailor, whom she believed killed, in a hand-to-hand encounter with Nero. He was, however, only wounded, and conducts her to his co-religionists, the Christians, in the Catacombs. He tells her that, by embracing the new faith, she will obtain pardon for the sins she has committed, and repose for her soul, which is racked by repentance. Suddenly, the terrible news is brought that the eldest member of their congregation is threatened by Nero with a martyr's death. Actæa is inspired with a determination to save his life. She is acquainted with the prisons of Rome; she knows the jailors, and swears to loose his chains. Such is the purport of the first three acts.

The fourth and last act opens in the Forum at Rome. We hear the march and chorus which celebrate the nuptials of Nero and Poppæa Sabina. When the marriage procession has disappeared, Actæa and Agenor make their appearance. The fair Greek feels her broken heart swell with revenge, on discovering that the hated Sabina is Nero's wife. Conspirators enter, and indulge in some warm curses against the tyrant, a proceeding which I should say, was, at the least, rather ill-judged, considering the public thoroughfare in which it is represented as taking

place. However, I suppose it is all right, considering that, in operas, the street is not unfrequently selected as the most appropriate spot for the signing of marriage contracts, and other transactions of an especially private nature. I am borne out in my opinion by the conduct of a certain Spanish Legionary, who joins the Conspirators, and brings them the highly gratifying intelligence that Galba, the Roman commander in Spain, is on the march to overthrow the tyrant. Actæa offers to conduct the Conspirators into Nero's golden house, and, snatching the sword from the hand of the Legionary, places herself at their head. The scene now changes to the interior of the house, where Nero is asleep in a magnificent apartment. In his sleep, he sees the ghosts of those whom he has murdered, as Richard III. does, in his tent on Bosworth field. On his starting from his uncomfortable slumbers, Actæa advances towards him with her drawn sword. Suddenly she hears the chorus of Christians, celebrating the preservation of their brother, who has been so near obtaining the crown of martyrdom. This mollifies her feelings considerably. She flings away her sword, and determines to aid Nero to escape. She is, however, prevented from effecting her purpose by the Conspirators, who rush in, and accuse her of treachery. She falls beneath the sword of the Spanish Legionary, and, as she is dying, the Conspirators discover the corpse of Nero, who has committed suicide.

Such is the plot of the *libretto*. It contains numerous faults of construction, and is not altogether consistent with what I learned, when a student of Lemprière, concerning the career of Nero and of those connected with him. It is, however, carefully written, and the verses, though at times rhythmically monotonous, are correct and elegant. In fact, it has been the object of Herr Julius Rodenberg to produce an independent literary work; and, regarding his *libretto* in this light, he published it some time before it was produced on the stage.

With regard to the music, I do not myself think it likely to obtain a wide-world reputation. Herr Bott has followed too much in the footsteps of Herr Richard Wagner to find favour in my eyes. Yet he is a musician not devoid of talent, as is proved by numerous lyrical touches, exceedingly well conceived and excellently carried out, and by the instrumentation, which, depending mostly upon the stringed quartets of which Herr Bott is a master, is distinguished for clearness and natural charm. There is a total absence of recitative, after the by no means pleasant or effective model of Herr R. Wagner. Apart from the monotonous impression produced by the drawing kind of psalmody that is made to do duty for recitative, the composer throws away every chance, for no earthly reason, of the fine effect of contrast marking a free and well connected musical composition. The first real piece of recitative is to be found in the last half of the concluding act, and I felt truly grateful to the Spanish Legionary for singing it. It was as refreshing to my wearied ears as the draught of pale ale which, according to a London paper, the Laureate drank after the Exhibition had been opened, must have been to his poetical but parched throat. Although inclined to admire very sincerely the instrumentation, which, like a great deal more, bears unmistakable signs of a study of the good old school of Spohr, I cannot approve of the vocal music, which is treated as though it were purely instrumental, and constituted an integral part of the orchestra, from which consequently it never stands out so as to produce a separate effect of its own. The choruses are mostly distinguished for the homophonous style in which they are written, and which tends to annihilate their vocal effect.

The opera commences without an overture. Instead of this, we have merely a short instrumental introduction, leading up to a chorus with no peculiar characteristic features of its own. Then comes Nero's first air, "*O sich das Meer im Abendgold*," which is tolerably effective. This is followed by a number of mere musical phrases until we arrive at the concerted piece in B flat major, "*Nun wohl, Fortuna will ich preisen*," of which I shall say nothing, either for or against. We next have the scene transported to Corinth, and commencing with a march and chorus in A major, to which is added, in pleasing contrast, some well-written ballet music (F major, ♯). Agenor's first air is in A flat major, and written in the school of melodies patronised by Spohr and Wagner. Some little time subsequently, we have a duet between Actæa and Agenor, principally remarkable for a fine passage sung by the former of the two personages, and for its dramatic conclusion. The second act commences with a passionate air of Sabina, which possesses a certain degree of merit. Less effective is a concerted piece in E, "*Mag mein Herz erst brechen*," which, in direct opposition to the sense of the words, is treated in ordinary dance-rhythm. A pathetic march in B major ushers in the second scene, followed by a pretty, light dance-chorus (B minor, ♯), which, unfortunately, loses a great portion of its charm by too frequent repetition in the course of the act. The only other pieces worthy of particular notice in this act are the duet between Agrippina and Actæa, and Sabina's description of the descent to Hades.

* Query (?)—Ed. M. W.

The third act is the best in the whole opera, and was warmly applauded, especially the finale. The fourth act opens with a march in D major, after Spontini, and is followed by a long and superfluous ballet in G major. The scene of the Conspirators, and that of Nero's dream, are both very spirited, although not equal to the music of the preceding act. Not to spin out my notice too much, I will content myself with saying that, although Herr Bott cannot be said to have been unsuccessful in this his first attempt, I think he has chosen a subject beyond his strength, and that he would have had cause for self-congratulation had he selected one which did not soar quite so high. But no one ever produced a *chef-d'œuvre* on first appearing before the public. Herr Bott has shown that he possesses fair musical talent; practice may develop it so as to enable him to take a good position among the operatic composers of the day.

The part of the heroine was confided to Mad. Harriers-Wippen, who devoted her best energies to it. But it is a part not adapted to her, and, in order to be effective, she was frequently exaggerated. Mlle. de Ahna sang and played the demoniacal Sabina with appropriate fire and spirit, for which she deserved all the more praise, as the character is not calculated to enlist the sympathies of the public. The same may be asserted of Herr Betz, who represented Nero. Herr Theodor Fornes made the best of the part of Agenor, but it afforded him scarcely any opportunity of distinguishing himself. The subordinate personages were satisfactorily impersonated by Mad. Böttcher, Herren Salomon, Fricke, and Bost. The orchestra did not execute its task with its accustomed "virtuosity," probably from want of sufficient rehearsals, although the composer conducted in person. The dances were graceful and well arranged, while the dresses and scenery did infinite credit to the management.

I repeat, that I do not fancy that *Actäa* will enjoy a very long run, though, as I have hinted, it is not without promise of better things in its future from its composer. As a proof that I am not too severe in my opinion, allow me to quote that of a well-known critic here (Herr Naumann), who says:—

"Without possessing Richard Wagner's talents, Herr Bott has attempted to throw off his production after the fashion adopted by that gentleman, and composed on, from word to word, and from bar to bar. In this way he spins out his opera through four long acts, sinking, at times, to a complete absence of aught in the shape of an idea. Under these circumstances, he has altogether dispensed with an overture. Two or three bars of a flat introduction lead up to a chorus of Romans landing with Nero. This, like all the other male choruses in the opera, bears the stamp to all ordinary "Lieder-Tafel" choruses, without the slightest approach to local characterisation, or historical colouring. Nero then sings a sort of song, reminding us of the modern sentimental effusions of Kücken and Proch, and, as it is repeated three times in the course of the opera, exhibiting very clearly the paucity of ideas under which the composer labours, since even here, when the plan of the opera demanded something striking, he has failed to display a single thought at all independent, appropriate, or interesting.

"The festive scene at Corinth is treated in the ballet style, to far better specimens of which we are accustomed by our own Court-composer, Hertel, as well as by the Parisian composers of this kind of music; and we must bear in mind that we are beholding dances on the classic soil of Greece.

"Agenor is an insufferably vapid modern lover, who informs us, in phrases already heard a thousand times, and really consisting of mere final cadenzas, of his feelings for Actæa, and only once rising to anything resembling a musical idea, at the words, 'bei kühlem Sterneglimmer.' But even here, the soft-sighing Celadon, who dares not soar far beyond the limits of the tonic and dominant, becomes in the long run wearisome.

"At the dramatic conclusions of the acts, the composer, in total helplessness, has recourse to the ugliest and most impracticable progressions of the vocal parts, and to the most noisy instrumental expedients, without, for one moment, rising to real dramatic life, only possible by a musical characterisation of the personages of the drama.

"The principal theme in the scene of the Imperial gardens, in the second act, we would scarcely allow in an ordinary composer of dances, and, consequently, much less in the present instance. The music rises a little, but only when compared to itself, in the scene between Nero, Agrippina and Actæa, and also when Sabina communicates to the Emperor how she has plotted the destruction of the two women. At the lines, 'Dunkel verhüllt das gefährliche Ripp; stark ist die Strömung, schwarz sind die Segel; Charon, der Fährmann, steuert das Schiff' ('Darkness conceals the dangerous reef; strong is the stream, black are the sails; the ferryman, Charon, steers the ship'), we meet, for the first time, with a really musical success achieved by the composer. On the other hand, he again becomes completely paralysed in the

scene of the meeting between Actæa and Agenor. We have seldom heard music in which such false, because rapidly morbid, sentimentality was made to mask the want of all real feeling.

The grand march, which opens the fourth act, once more enables us to perceive how totally destitute of ideas the composer is. We ought to hear a Roman triumphal march, instead of which we hear only some expressionless music in the most worn-out march rhythm, such as is adopted by *dilettanti* without talent, who have determined to write a march at any price. The following chorus, for female voices, with ballet, is, with one trifling alteration, note for note, the chorus for female voices, with ballet, in the second act of Spontini's *Cortez*, and, but for this reminiscence, would be, perhaps, the only number with anything like original local colouring in Herr Bott's work. Indeed, this goes on the whole evening, by means of connecting links of musical mosaic, of two, three, or four bars each. In our opinion, the composer at last worked in the sweat of his brow in order to fill up, in some degree, the gaps still remaining in his opera, so that it might be completed and produced. Wagner, whose principles Herr Bott apparently adopts, offers us, for the unity in form and style, a unity of feeling, which causes us to forget the absence of the former. In *Lohengrin* we everywhere feel an atmosphere of German legends and stories. In Herr Bott's work, however, we do not meet Romans and Greeks, but at most the completely used-up phrases of the totally worn-out modern sentimental school. In addition to this, the vocal and instrumental parts, proceeding equally with each other, in the choruses as well as in the more developed pieces, exhibit an almost amateurish education on the part of the composer, as far as regards the treatment of the forms of art. The used-up finales after the tonic, by means of the chord of the dominant seventh, over which the singer's voice sinks languishingly, with its hesitatingly repeated sixth and fifth, down to the fundamental tone of the key, are forced upon us some hundred times in the course of the opera. In other places, without any reason whatever, Wagner's well-known chromatic progressions of sixths and fourths on the fiddles, from the scene of the Venusberg in *Tannhäuser*, are introduced, or else reminiscences from Elizabeth's prayer, accompanied by the wood wind instruments, in the third act of the same opera.

"Mad. Harriers-Wippen, Mlle. de Ahna, Herr Betz, and Herr Fornes represented the principal parts with admirable conscientiousness and powers of endurance. The composer had come over from Meiningen on purpose to conduct his work himself. The very moderate applause was bestowed almost exclusively upon the praiseworthy exertions of the singers, some of whom were recalled.

"The getting-up and arranging of the processions and ballets, the rich costumes, and the magnificence and pictorial beauty of the scenery painted by Grossius, left nothing to be desired, confirming the old-established reputation enjoyed by our Royal Opera House, of being, in this respect, the first in Germany."

Before leaving the subject, I must inform you that *Actäa, das Mädchen von Corinth*, has not yet been repeated, in consequence of Mad. Harriers-Wippen's having been so much fatigued by the great tax on her powers, the first night the opera was performed, as to be laid up by a serious throat attack. Herr Bott ("Jean"), Herr Bott ("Jean"), this will never do!

In the way of concerts, I have nothing particular to tell you, except, perhaps, that Passion-week was duly celebrated by the performance of several well-known sacred compositions. Two societies gave Graun's *Tod Jesu*; the Singacademie, Bach's *Matthäus-Passion*; and Stern's Gesangverein, Beethoven's *Missa Solennis*.

VALE.

Letters to the Editor.

PIANOFORTE-PLAYING AT THE GREAT EXHIBITION.

SIR,—The *Times*, a few days since, in commenting upon the absence of music at the International Exhibition, remarks, "There should be no need of this had the exhibitors done their duty." Will you kindly allow us to explain that so long back as March last this matter engaged our attention, and we addressed the following communication on the subject to Mr. Thompson, the superintendent of arrangement of goods, which elicited the subjoined reply from Mr. Sandford, the secretary:—

"SIR,—On the occasion of the Great Exhibition of 1851 we were allowed by Her Majesty's Commissioners the privilege of placing one of our concert grand pianofortes in the nave of the building for the purposes of public performance on the principal days, and we engaged at our expense pianists of great eminence to give a series of pianoforte recitals on the instrument. It will no doubt be in the recollection of the Commissioners that these performances were looked upon with great favour by the public, and, to the lady visitors in particular, proved a source of great attraction and

March 10, 1862.

interest. We now beg the favour of knowing if a similar privilege will be conceded to us at the approaching Exhibition. Should Her Majesty's Commissioners be pleased to sanction with their approval our proposal we shall, of course, most willingly submit to any regulations which they may think proper to establish as to the order and time of such performances. We have the honour to be, Sir, your most obedient servants,
"To Richard A. Thompson, Esq."

"COLLARD and COLLARD."

"Gentlemen,—I am directed by Her Majesty's Commissioners to acknowledge the receipt of your letter of the 10 inst., and to inform you that there is no space in the nave which could be granted to you for the purpose before the opening of the Exhibition; but your application has been noted, and when the arrangements are somewhat further advanced, I will endeavour to meet your wishes. I am, Gentlemen, your obedient servant,
"F. R. SANDFORD, Secretary."

"Messrs. Collard and Collard."

It will thus be seen that this fruitful source of entertainment to the visitors of the Exhibition had not escaped our notice, or that of Her Majesty's Commissioners, and that we took an early opportunity of anticipating the wishes of the public by placing ourselves in communication with the Executive on the subject. It is due to Mr. Sandford to state that in a subsequent interview with our representative, he cordially entered into the spirit of our offer, and stated that it was then in contemplation to devote the space under the east and west domes to pianoforte recitals. We have reason also to know that our friends and competitors, the Messrs. Broadwood and Sons, had expressed their willingness to co-operate with us in any arrangement which might receive the sanction of Her Majesty's Commissioners. We, however, entertain no doubt, after the remarks the *Times* has been pleased to make on the subject, that the visitors to the Exhibition will soon be afforded the much-desired opportunity of hearing some of the leading pianists of the day. Begging your permission to publish this explanation in your influential columns, we have the honour to be, Sir, your very obedient servants,

COLLARD AND COLLARD.

16 Grosvenor-street, Grosvenor-square, May 10.

SIR,—Permit me to raise my feeble voice (tenor) with that of the "English Musician," your correspondent, in your paper of May 10, and beg that you will, in the case of Costa v. Bennett, tell us all you know. "Speak the truth and," &c. By so doing you will do great and good service, and merit the thanks of many anxious to pursue "the even tenor of their way."

I enclose my card, and remain, faithfully yours,

A LOVER OF TRUTH.

MR. COSTA AND THE MUSIC AT THE EXHIBITION.

The following is the letter addressed to Mr. Costa by Her Majesty's Commissioners, after the opening ceremonial:—

"Exhibition Building, South Kensington, May 2.
"Sir,—I am directed by Her Majesty's Commissioners to convey to you their best acknowledgments for the admirable manner in which the musical performances, which contributed so largely to the success of the opening ceremonial, were conducted by you on the 1st of May, and to thank you for all the assistance you have rendered to them in the organisation and arrangement of this part of the Exhibition.
"I have the honour to be, &c.,
"F. R. SANDFORD, Secretary."

"Michael Costa, Esq."

To the Editor of the "Times."

SIR,—Honour to whom honour is due." My attention having been directed to the letter from the Commissioners' Secretary to Mr. Costa, published in your impression of Saturday, will you kindly permit me, as one of the oldest members of the Sacred Harmonic Society, to give expression in your columns to the very general feeling of discontent and dissatisfaction experienced by that body in connection with this matter? We do not at all object to Mr. Costa's receiving the thanks of the Commissioners—far from it; but what we feel is, that inasmuch as that gentleman was well paid for his services, and we gave ours gratuitously, if thanks were due anywhere we were entitled to at least a participation in them. Not only has this slight recognition been denied us, but we were not even furnished, in return for our services—admitted on all hands to have been of some value and to have contributed to the success of the inauguration—with an additional ticket for admission to the ceremony; so that those of us who desired our wives or daughters to be present could not extend to them that usual and legitimate privilege without first becoming purchasers of season tickets.

I am, Sir, your very obedient servant,

JUSTITIA.

To the Editor of the "Times."

SIR,—That the Commissioners are not unmindful of the services rendered by the Sacred Harmonic Society will appear from the follow-

ing letter addressed to me on the day following the opening ceremony, a copy of which is at the service of any gentleman who so efficiently assisted me as a steward on that occasion.

I am, Sir, your most obedient servant,
DAVIS SIMS, Superintendent of Stewards.

London, May 13.

INTERNATIONAL EXHIBITION, 1862.

"Exhibition Building, South Kensington, W., May 2.
"Sir,—I am directed by Her Majesty's Commissioners to express to you the satisfaction they feel with the admirable manner in which the arrangements intrusted to your management were carried into effect at the opening ceremony on the 1st inst., and to thank you and the stewards for the services you were good enough to render on that occasion.
"I have the honour to be, Sir, your obedient servant,
"F. R. SANDFORD, Secretary."

"Davis Sims, Esq., Sacred Harmonic Society, Exeter Hall."

To the Editor of the "Times."

SIR,—Permit me, as a friend of Mr. Costa's, to contradict a statement made by one of the oldest members of the Sacred Harmonic Society, who signs himself "Justitia," in reference to the music at the opening of the Exhibition. The statement is to the effect that Mr. Costa was well paid for his services. Mr. Costa declined any remuneration, although it was offered him by the Commissioners, and acted in the same spirit as that evinced by the members of the Sacred Harmonic Society, contributing his valuable services with a single object at heart—to aid in the success of a great national undertaking.

I am, Sir, your obedient servant,

T.

The Operas.

HER MAJESTY'S THEATRE.

It was unfortunate for Mad. Guerrabella that on the occasion of her first appearance at Her Majesty's Theatre there should be any disappointment to the public, and more especially so serious a disappointment as the absence from his post of the *primo tenore assoluto*. Few operas are worse calculated to brave the ordeal of even comparatively inefficient execution than the *Puritani* of Bellini; and though Signor Bettini, who, with no little gallantry, came forward at a moment's notice in aid of Mad. Guerrabella, is a singer of more than average acquirement, he cannot be accepted as a competent substitute for Signor Giuglini in a part of such conspicuous importance as that of Arturo. A light tenor with a sufficiently agreeable voice, Signor Bettini will doubtless be useful in characters to which his talents are more likely to do credit, and to which, therefore, he may aspire without unreasonable presumption. It would be unjust to Mad. Guerrabella, if, under the circumstances, we were to criticise her performance, or, indeed, to state anything further than that the audience, sympathising with her position, greeted her efforts with the warmest tokens of encouragement. Happily, the American "prima donna" has not got a reputation to earn, either as a vocalist—which her successes in the concert room can attest—or on the stage, as those who remember her impersonation of Maid Marian, in Mr. Macfarren's *Robin Hood*, are fully aware. Her Elvira will be more fairly judged when there is an accomplished Arturo to match it—in other words, when the "sudden indisposition" of Signor Giuglini (of which the house was informed by a printed circular distributed before the rising of the curtain) shall have passed away. "A first appearance upon a new stage," says the *Morning Post*, "is exciting enough under any circumstances; but when to the anxiety inseparable from it is added the annoyance of an accidental and quite unlooked-for event, such as that of which we have spoken, the embarrassment occasioned may well serve as a reasonable excuse for many shortcomings. Mad. Guerrabella, though her voice was affected by the nervousness under which she obviously laboured, contrived notwithstanding to elicit by her intellectual and sympathetic acting, no less than by her skilful vocalisation, unanimous and very cordial applause from the public. Her execution of the long duet with Giorgio, the polacca, 'Son vergine vezzosa,' the finale to the first act, and the air, 'Qui la voce' (the principal pieces belonging to the part of Elvira), drew forth highly flattering demonstrations, and sufficed to attest Mad. Guerrabella's ability to do fuller justice to the character under more favourable circumstances." Signor Giraltoni was the Riccardo, Signor Laterza, Giorgio—*arcades ambo*.

Lucia di Lammermoor was produced on Tuesday evening, for the *début* of Sig. Armandi in the part of Edgardo. This gentleman is not wholly a stranger to the English public, having appeared some years since, in the course of a short operatic season, at Drury Lane Theatre, under the management of Mr. E. T. Smith. A "robust" tenor, in the most literal acceptance of the term, Sig. Armandi sings with an energy that imparts

to his performance the semblance, if not the reality, of earnestness, and in phrases where impassioned delivery is required atones in a great measure for a singular want of refinement. His voice, no doubt, at one time powerful, is now so worn throughout the greater part of its register, that whatever purely musical quality it may originally have possessed is almost irretrievably lost. In his acting Sig. Armandi exhibits precisely the same qualities that characterise his singing; he is emphatic, vigorous, and demonstrative, but devoid of grace and natural ease. Thus his performance generally is without charm. At the same time it must be added that, in the present dearth of operatic tenors, the audience were unanimously eager to welcome the new aspirant, and to hail the advent of a genuine addition to the very meagre stock. Whether Sig. Armandi's future achievements will justify the reception awarded to him on Tuesday night remains, however, to be seen. He was loudly recalled after the duet in the first act, and enthusiastically applauded in the famous "Maladetto"—the reproach addressed to Lucia after her avowal of the contract which binds her to Arturo. In the third act the impression he created was much less vivid, the admirable "Fra poco," and its sentimentally expressive pendant, "Tu che a Dio spiegasti," compared with the previous scenes, being to some extent a failure. We must add, in fairness (what was not made known to the house), that Sig. Armandi was labouring under the effects of sudden indisposition.

Little need be said of the rest of the performance. The inimitable "soprano" of Mlle. Titiens was heard to perfection in the more conspicuous passages of the music allotted to Lucia, and more especially in the mad scene, where her exquisite higher tones went to the hearts of the audience, and invested the ravings of the unhappy bride with a deep and indefinable charm. M. Gassier is beyond all comparison the best Enrico we remember since the earlier days of Ronconi, who in this character (as in a good many others, by the way) has never been surpassed—rarely, if ever, equalled. The other parts were creditably sustained; and the band, under Sig. Arditi, was irreproachable. The improvement in this last-named department merits particular notice. Donizetti's orchestration is masterly, and every prominent "solo" found a thoroughly competent expositor.

The reappearance of the Marchisios—which, after the legitimate success they obtained in Rossini's *Semiramide*, was looked forward to with interest—took place on Thursday. The Sisters were received with enthusiasm, both in their duets and in their solos. Sig. Bettini was the Idrone, vice Sig. (Mr.) Gualtiero (Walter) Bolton.

Mr. Mapleson is exerting himself actively to vary as much as possible the entertainment of his patrons. A slight but very pretty ballet-divertissement, called *Diavoletta*, with the favourite "danseuse," Mlle. Morlacchi, as the agile sprite, has been produced with entire success.

ROYAL ITALIAN OPERA.

THE untiring *Barbiere* exercised its usual attraction on Saturday night, and completely filled the house. This music appeals with equal eloquence to high and low, gratifying the taste of connoisseurs while laying strong hold on the sympathies of the untutored crowd. Genius never spoke with more spontaneity or more directly to the purpose. The charm of such a work is universal, and, so long as a love for the unaffectedly beautiful exists, its popularity can never die out. But the comic masterpiece of Rossini needs no apology; its worth is as unanimously recognised as that of Mozart's *Don Juan*.

The prominent features of the "cast" on this occasion were the Almaviva and Rosina of Sig. Mario and Mlle. Adelina Patti—the most experienced tenor and the most unpractised soprano, the oldest and the youngest, indeed, in their respective departments, on the Italian boards. They were thoroughly well matched. If, while rivalling her accomplished partner in the grace, the brilliancy, and lifelike naturalness of her acting—for we can remember no more finished delineation of the sprightly Spanish ward than hers—Mlle. Patti would also strive to follow her example in adhering a little more closely to the musical text, her Rosina would be absolute perfection. But it is vain to hope for this. Mlle. Patti may cite the most illustrious of her predecessors, from Malibran and Persiani to the much regretted Angelina Bosio (including Viardot, Gassier, Carvalho, &c., all, in short, except Grisi and Alboni), as warrants for the liberties in which she herself indulges. "Una voce poco fa," and "Dunque io son"—the most genial of cavatinas, and the most spirited of comic duos—seem destined to be perpetually used as themes for the exhibition of the singer's skill in the art of embroidery. True, the part of Rosina was originally intended for a contralto; and this in a great measure exonerates sopranos like Bosio or Mlle. Patti, who can hardly be expected to sacrifice their chances of applause in favour of what would at the best be a correct and ineffective reading. The secret, nevertheless, is how to reconcile these elaborately contrived "floriture," which are the rhetoric of florid song, with the real

character of the music thus embellished—the flowing melody of Rossini with all this glittering display of ornament. Once hit upon that secret, and objection would be dumb. Excellent in every other respect as was the Rosina of Mlle. Patti last season, it has ripened into a still more admirable performance. Every stage of its progress offers some delicate point, some piquant and original trait. Her scenes with Bartolo, Figaro, and Almaviva have each a distinctive character, each a charm alike peculiar and natural. She can mock and torment the first with just as lively a grace as she can scheme with the second and make love with the last. In short, her impersonation is as finished and artistic as it is thoroughly engaging. Sig. Mario was evidently inspired by his Rosina. He has never played the Count more to the life, never with more vivacity and well-sustained dramatic truth. His delineation was, indeed, a masterpiece from end to end. It was, moreover, one of his rare singing nights, when everything goes well. The serenade in the first scene ("Ecco ridente") at once showed what a vocal treat the audience had to anticipate, and the second serenade, "Io son Lindoro," was just as good; while the duet with Figaro ("All' idea di quel metallo"), and the trio with Rosina and the Barber, terminating with "Zitti Zitti," were neither more nor less than incomparable. Almaviva's pretended inebriety in the grand finale to the first act was (as it seldom fails to be in the hands of Sig. Mario) an exemplification of high-class comedy—humorous, racy, refined, and without a taint of exaggeration.

Sig. Delle Sedie, though in the truest sense an artist, is not well suited to the part of Figaro. We were continually reminded of Renato (*Un Ballo in Maschera*); and when, in the famous duet of the first act, Figaro recommends Almaviva to simulate drunkenness on entering the domicile of Bartolo, one might imagine that a conspiracy against the life of Rosina's guardian was on the carpet, instead of the promotion of a love-match with his ward. What little we could catch of "Largo al factotum" was fluently and glibly sung (for that Signor Delle Sedie is a practised adept in the vocal art does not admit of a question); but either Mr. Costa, in deference to the absent and inimitable Ronconi, forbore to subdue the orchestra, or Signor Delle Sedie had not voice enough to make head against so formidable a band of instrumentalists. Many passages were almost inaudible. Of the purely comic humour indispensable to an effective portraiture of the mercurial, unscrupulous, and ready-witted Barber, there was scarcely a vestige. Signor Ciampi's Dr. Bartolo was as careful and as elaborately dry as ever, and M. Tagliafico's Basilio (with a pompous reading of "La Calunnia") as fantastic and diverting. Of this last it cannot fairly be reported, as of the majority of Basilius for a quarter of a century past, that it was "castor et præterea nihil." Mad. Tagliafico was the Bertha.

The opera was [thoroughly enjoyed—as, indeed, such music, efficiently presented, can never fail to be. Encores were awarded to Mlle. Patti in the air of the lesson-scene (the "Echo-song," composed expressly for the late Mad. Sontag by Herr Eckert)—a brilliant exhibition of "bravura"—and to the trio "Zitti, Zitti." At the end of the opera, the "Rosina" and "Almaviva" of the evening were unanimously summoned forward.

On Monday, *Don Giovanni* was given. The only novelty in the cast was Sig. Ciampi's Masello. To compare Sig. Ciampi with Ronconi would be unfair; for the latter is, as all the world knows, a man of genius, and one of the most versatile actors in Europe. Sig. Ciampi, however, was much applauded in the little air "Ho capito," which is too generally omitted. Mlle. Patti, who has established herself in the graces of the English public, carried off the honours of the evening. Her reception was enthusiastic; not only each of her solos, but the duet with M. Faure, was encored, while a large portion of the enormous audience manifested an inclination to hear "Vedrai Carino" a third time. Although Mlle. Patti would do well to refrain from interpolating a single note in the music of *Don Giovanni*, it seems hypercritical to object to the harmless cadence in "Batti, batti." Her singing throughout the opera was literally perfect. Her "La ci darem" was a little drama in itself, with such vivid intensity were the conflicting impulses of the rustic beauty expressed. "If," says the *Daily Telegraph*, "to follow up the poetical fancy of some German critic, *Don Giovanni* is intended to typify the restless search for abstract beauty in its highest development of an enthusiast for art, Mlle. Patti's Zerlina may be taken as a type of woman's nature, ever engaged in some hopeless attempt to reconcile duty with delight. Never, we imagine, has the struggle between the village maiden's passive affection for her boorish bridegroom and the coquettish admiration for the gallant suitor who has fascinated her with his easy and condescending grace, been so truthfully or so charmingly portrayed. Indeed, we doubt if any impersonation so exquisitely fresh, spontaneous, and natural as Mlle. Patti's Zerlina, has ever been witnessed on the operatic stage; and it is in this characteristic, quite irrespectively of the lady's bright voice and faultless singing, that lies the secret of its infinite charm." Mlle. Csillag's singing gives importance

to every phrase in the music of Elvira. It was not merely in "Mi tradi quell' alma ingrata," that her vocal capability was conspicuous, but in all the concerted music, and notably in the trio "Proteggia il giusto ciel." Donna Anna is well adapted for Mad. Penco. In no character is her admirable style of singing of more essential service. M. Faure, although he does not altogether realise our ideal of that "ever fresh, young, loved, and delicate wooer," the all-conquering hero of the work, personates Don Giovanni with skill, intelligence, and dignity, and sings with perfect accuracy. Sig. Tamberlik's "Il mio tesoro" has gained for him lasting fame as well as the mere compliment of a nightly encore. Herr Formes' sonorous voice gave emphasis to all the important music allotted to Leporello, from the opening "Notte e giorno faticar" to the supper scene, in which the German basso's acting is as powerful as it is original. Signor Tagliafico's metallic tones are as well adapted as ever to the ghostly declamation of the Commandatore; and both chorus and orchestra—if we except the wind band which performs upon the stage in the fête scene—were as irreproachable as usual. The *mise-en-scène* it is superfluous to praise, seeing that the Royal Italian Opera is the subject of our remarks.

On Tuesday *Un Ballo in Maschera* was repeated, and on Thursday the *Barbiere in Siviglia*. On each occasion the house was brilliantly attended. To-night *Rigoletto*, for the first time.

THE ENTERPRISING IMPRESARIO.

CHAPTER VIII.

THE London season over, my Impresario makes arrangements for some of the principal members of his opera company to visit the provinces. He organises a touring party. The newspaper paragraphs which announce the fact, generally attribute his doing so to the purely philanthropic desire of affording the provincial public a treat, without any view to his own emolument. And indeed, whether foreseen or not, such is often the result of these excursions, which frequently prove profitable to all concerned except the Impresario himself. Artists of the greatest reputation are selected. Their pay is doubled, they travel and live like princes at the manager's expense. A pleasant time they pass. Generally speaking, no "happy family" can be more united and on better terms than a touring party of musical celebrities. The prima donna assoluta and the soprano leggiadro dine daily at the same table, exchanging the most affectionate compliments upon each other's appearance. The primo tenore and his vulgarly supposed mortal enemy the bass take long walks together, and are inseparable. The barytone, the wit of the party, passes his time in getting up new jokes for the amusement of his companions.

Let anybody who imagines that musical people are a quarrelsome, jealous set fall in with a touring party. He will very probably be induced to change his opinion. Instances, of course, occur when the irritability of one of the travellers mars for a while the pleasure of the rest; but, generally speaking, I do not believe the members of any other profession would continue so long together upon such friendly terms under similar circumstances. But they are well paid and live well: what more can they require? Truly, but they are still following their profession, and the same causes of jealousies and quarrelling exist. The doctors are well paid, when the slightest breach of etiquette will cause a dissension between them. The barristers are well paid, when they will fight among themselves for a mere matter of form. And the clergy, those who ought to set an example to all the rest, do not they too often allow "the pride of place" to destroy that brotherly feeling which should exist between them? The musical profession as a body is more united than any other, better feeling one for another is to be found among its members, who, whether individually or collectively, whether for themselves or others, are moreover always foremost in the cause of charity. But, in my enthusiasm for the musical profession, I am forgetting the Impresario and his provincial undertakings. The commencement of his campaign is generally at the greatest distance from London. Dublin is a favourite starting point. There an Italian Opera Company always meets with a hearty reception. The voyage thither from Holyhead presents a touring party in a new phase of existence. The slightest breath of wind, and sad is the discomfort of the foreign magnates. Ere the vessel leaves the harbour, Lucrezia lies helpless in the cabin, overcome by the terror of what she knows too well will happen to her. Gennaro paces the deck, cigar in mouth boldly for a while, but soon to give over smoking and sing in plaintive accents to the steward. Orovoso wraps his mantle round him and hides himself in a snug corner by the engine, until Adalgisa finds him out and appeals to his manly feeling for the place of refuge. The steam is up, the vessel moves, and in a few minutes is ploughing the open sea.

Lucrezia's worst fears are realised. "Gennaro! Gennaro! Mi trovo male!" in vain she calls; Gennaro is hanging speechless over the side of the ship, and no antidote is at hand. Lucrezia suffers, but not alone. Orsini on the opposite sofa participates in her distress. A heavy sound is heard, the stewardess rushes to assistance—Orsini has tumbled off the sofa, and fallen with a weight which threatens the safety of the ship on to the floor; there she remains motionless till a friendly hand removes her out of Lucrezia's reach. Prima donna, bass, tenor and contralto are at length exhausted: they moan and groan in almost inaudible tones to the end of the voyage, when they leave the vessel with sallow cheeks and inflamed eyes, to repose themselves at Morrison's Hotel, and prepare for the first night of the Italian Opera season at the Theatre Royal, Dublin.

ANTEATER.

BAND OF MESSRS. BROADWOOD'S MANUFACTORY.—On Friday evening, the 9th inst., a grand concert was given in St. James's Hall, by the Military Band of Messrs. Broadwood's famous establishment. The programme was of much interest, the band, conducted by Mr. Sullivan, on whom, as the instructor, great credit is reflected, playing three pieces in the course of the evening with precision and spirit, and gaining an encore in René Favarger's "Pas Redoublé," which was composed expressly for it. We learn, from a report sent to us, that the wind-instruments, the cost of which was considerable, have been paid for by the members. This report mentions a library—re-established since the fire at the manufactory—of two thousand books for the instruction and recreation of the workmen, and more recently a drum and fife band for the boys, who were present at the concert. The immediate patrons of the concert were Earl Grosvenor and Lord Gerald Fitzgerald, the Lieutenant-Colonels of the Queen's (Westminster) Volunteers, to which regiment Messrs. Broadwood's eminent firm supplies a strong company, with which the bands, in suitable uniforms, frequently appear. The numerous assembly in the Hall showed the interest taken in the success of the concert; and frequent encores, honourably earned by the distinguished artists who gave their services, prolonged the performances, nearly the whole of the audience remaining until the end. The pianoforte was well displayed under the hands of Herr Charles Hallé and Herr Ernst Pauer, who gave Chopin's rondo for two pianos with high finish and brilliancy; and by Mr. Walter Macfarren, who played pieces of his own composition, and with M. Francesco Berger, Mr. A. Ries, and Mr. A. Sullivan, his brilliant quartet for four performers on two pianos, which might be heard oftener in public. Mad. Sainton-Dolby sang the "Spirit Song" and the "Lady of the Lea," and, with Miss Banks, a duet by Francesco Berger, entitled "Peace and Love," which was unanimously redemanded. Miss Banks, too, was deservedly encored in Arthur Sullivan's setting of "Where the bee sucks," which cannot fail to be one of the most acceptable songs of her repertoire during this season. Mr. Santley's "Colleen Bawn" was encored, and was called for a third time. Mr. Wallworth, Mr. Lawler, and Mr. Wilbye Cooper, with Miss Robertine Henderson, who was much applauded, completed the vocal part of the evening, instrumental solos being given by M. Sainton, Mr. Benjamin Wells (encored), and on the violoncello by M. E. Vieuxtemps, an excellent professor of that instrument. Messrs. Louis and Adolph Ries played a brilliant duet on themes from *Oberon*. The accompanists were from the pianists above mentioned, with the addition of Mr. Marcellus Higgs. The concert gave the greatest possible satisfaction, and was highly creditable to those who made the arrangements.

ST. JAMES'S HALL.—Mr. Richard Seymour's benefit concert took place on Saturday evening last. The vocalists with Mr. Seymour, were Mad. Louisa Vinning, the Misses Banks, Rose Hersee, Martin, Palmer, Leffler, Messrs. Wilbye Cooper, Tennant, Fielding, Winn, Allan Irving, Chaplin Henry, Herr Formes, and the Glee and Orpheus Union; the instrumentalists, Mr. John Francis Barnett (piano), and Master Drew Dean (flute). The concert was a long one, and we can, therefore, merely point to those performances which appeared to afford the greatest pleasure. Master Drew Dean was encored in a flute fantasia, whereupon he went directly and played a piece on the piano. Was this a satire aimed at those who, when they are encored in one song, sing another? or was it sheer vanity to show his capacity on two instruments? What if the audience redemanded the pianoforte piece? Miss Banks was encored in "Where the bee sucks," not Dr. Arne's, but Mr. Arthur S. Sullivan's; the Orpheus Glee Union were made to repeat Kücken's part-song, "The Soldier's Love," and Mr. Hutton's part-song, "When evening's twilight;" Mad. Louisa Vinning was *hissed* in the ballad "The open Window;" Miss Rose Hersee in "Cherry ripe," and Mr. Fielding in an Irish ballad by Mr. Lover. Herr

Formes was rapturously applauded in the "Wanderer" of Schubert, and his own song, "In sheltered vale;" and Mr. Richard Seymour deserved to be encored in Alexander Lee's song, "I'll not throw away the flower," and the barcarole from *Marino Faliero*. These were most applauded, but other pieces pleased ourselves fully as well; to wit—Miss Palmer in "Oh! that we two were maying;" Mr. Wilbye Cooper in Mr. Hatton's descriptive scene "The Return;" and Mr. John Barnett for his pianoforte performances. The attendance was fair, but not so large as the attractions warranted.

DEATH.

On the 12th instant, after a long and painful illness, borne with Christian fortitude, Elizabeth, the beloved wife of Mr. W. H. Holmes, of 36 Beaumont Street, Marylebone.

ST. JAMES'S HALL.

MONDAY POPULAR CONCERTS.

EIGHTY-FIFTH CONCERT, ON MONDAY

Evening, May 19th, 1862.

PROGRAMME.

PART I.—Quartet, in F, Op. 59, No. 1, for Two Violins, Viola, and Violoncello, MM. JOACHIM, L. JES. SCHUBERT, and PIATTI (Beethoven). Canzonet, "Sympathy," Mad. LOUISA VINNING (Haydn). Song, "Now sleeps the crimson petal," Mr. SANTLEY (Frank Mori). Sonata, in the Italian style, for Pianoforte solo, Herr. PAUER (J. S. Bach).

PART II.—Andante Fugue, in C major, for Violin solo, Herr JOACHIM (J. S. Bach); Song, "The Violet Girl," Mad. LOUISA VINNING (G. A. Macfarren). Song, "Pamo," Mr. SANTLEY (J. Benedict). Trio, in B flat, Op. 59, for Pianoforte, Violin and Violoncello, Herr PAUER, Herr JOACHIM, and Signor PIATTI (Schubert).

Conductor, Mr. BENEDICT. To commence at eight O'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

* Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of Five Minutes will be allowed. The Concert will finish before Half-past Ten o'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with illustrations in musical type, of the Sonata for Pianoforte alone, at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.

A few Sofa Stalls, near the Piano, 10s. 6d.

Tickets to be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; CHAPPELL & Co., 50 New Bond Street; and the principal Music-sellers.

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

TERMS { Two lines and under 2s. 6d.
Every additional 10 words 6d.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MAY 17, 1862.

THE prospects of the Musical Season for 1862, which at one time looked so bright and cheering, have not, up to the present moment, realised expectation; nor does the Great International Exhibition seem to have filled the metropolis with such swarms of visitors from all parts of the globe as was so confidently anticipated. London is full, but

not crowded; and we have seen Rotten Row, in many former years, during the middle of May, thronged far more densely by equestrians fair and foul. In fact, people are beginning to entertain a remote suspicion that we shall have barely an average season after all, whereby grievous disappointment will be engendered in the minds of Her Majesty's lieges. Why speculate as to the cause? Let us look to facts, and facts that merely concern ourselves. Music has certainly not a very promising aspect. At the Italian Operas the attendance has been only decidedly "great" up to this time, at the Royal Italian Opera, on the occasion of the first performance for the season of the *Barbiere*, the first performance of *Don Giovanni*, and, indeed, the nights on which Mlle. Patti has appeared. These, doubtless, would attract under any circumstances, and in the duldest season, more especially if recommended by the reigning favourite of the day, for such Miss Adelina Patti is—Adelina-Rosina-Zerlina Patti, as she might truly be denominated. Some insist that the season has not commenced yet, and that people have put off coming to town until the Exhibition is in a fit state to be seen. We fear this will be no speedy consummation, and consequently are inclined to believe that the season, for many musical purposes, will not come up to the highest expectation.

That, however, it will make little difference to Jenny Lind and her Charity Concerts, we may infer, not merely from the crowded appearance of Exeter Hall on Wednesday evening, when her first concert was given, but from the manner in which she was received. Not when in the height of her reputation and the zenith of her powers did the Swedish *cantatrice* exercise a more potent influence over the public than she does now. She has but to sound the tocsin or beat the drum for her appearance, and a vast concourse, which no other living individual could bring together, answers to the summons. Whether she appeals boldly in the cause of benevolence, or meekly for herself; whether she sings in some lordly music hall or humble concert room; whether she appears in town, city, or burgh; in sacred oratorio or profane entertainment, the world bows its head, submits to the noose, and allows itself to be dragged along by the reputed spells of her enchantments. The world is a faithful world—by which we mean a world full of faith. It believes all it hears, believes it well and believes it long, and takes no note of time in its calculations. What Mad. Lind-Goldschmidt has been in her "nightingale" days it is physically impossible she could be now. The fire still burns within—the soul still shines through all; but the voice no longer answers to the tremendous memories of the past, and mortal nature falters in her latest efforts. But Faith is brighter than Hope, and will not be disappointed. Its apostles are blind to faults and deaf to error. Mad. Lind-Goldschmidt has but to open her lips, and transport seizes on them. Her first notes are the "hallelujahs" within the gates of Paradise that invite them to bliss. To such, poor human criticism must be fallacious, if not sacrilegious. Let us respect their hallucinations, and not disturb them in their dreams. They may, however, console themselves with the fact that Mad. Lind-Goldschmidt is still the most remarkable vocal artist before the public.

Upon concerts in general the Exhibition seems to have had a depressing influence, their numbers being far less numerous than last season up to the same period. One would have thought that, in anticipation of the crowds expected to flock to London on this special occasion, musical entertainments of every kind would be provided by speculators and *bénéficiaires*, and that every afternoon and evening

would present its *matinée* or its *soirée* at the Hanover Rooms, St. James's Hall, Willis's Rooms, Collards' Rooms, Exeter Hall, or private residences. This is not the case; and although we have concerts and to spare, morning and night, their numbers do not approach, much less exceed, those of the past year. No doubt, as the season advances, they may increase; but as yet the musical year, in this respect, is an ordinary one, for which we are thankful, as Benefit Concerts—unless two or three, like Mr. Benedict's and Mr. Howard Glover's, which are conducted on an unusually liberal scale—are not, generally speaking, entertainments of the most tempting kind. Nor have as many *virtuosi* as was reckoned upon been tempted to visit London. We did indeed think that the Exhibition would attract to England all the celebrated and would-be-celebrated pianists, violinists, and other instrumentalists of the Continent, and are most agreeably disappointed to find that few have honoured us with their presence. Those who have—of whom we may specify M. Henri Herz, of world-wide renown, who is now amongst us, and M. Thalberg, equally celebrated, who is daily expected—are among the most distinguished of the day, whom we are bound to receive with cordiality and favour. We trust we shall have to change our opinion, but up to the present moment, in a musical point of view, the year of the Great Exhibition is singularly disappointing. We have one good hope—the Handel Festival at the Crystal Palace.

R.

A FRESH grave in the churchyard belonging to the Dom parish is the grave of the Royal Musical Director, Augustus Neidhardt, founder and conductor of our universally celebrated Domchor. The ivy spreads its thick green foliage over it, while at the head, close behind the tombstone, a weeping willow, planted by the widow of the deceased as an emblem of grief, is destined to cast its shade over the mound. It is now some time since the Domchor had a monument, in the form of an obelisk of light grey Silesian marble, erected in honour of their beloved and respected master. The monument, seven feet high, on a pedestal of granite, bears the following inscription:—

"Augustus Neidhardt, Royal Musical Director, born August 10, 1794, died April 18, 1861. The members of the Royal Domchor honour his memory."

On April 18, 1862, the anniversary of Neidhardt's death, which, this year, happened to fall on Good Friday, the monument was inaugurated by silent prayer and song. At half-past eight in the morning the members of the Domchor, with their present director, Herr von Hertzberg, the mourning widow, and friends of both sexes, stood around the grave, which was richly decorated with wreaths and flowers. Despite the nipping, cool morning air, the chorus sang in a devout spirit the chorale "*Wenn ich einmal soll scheiden*," from J. S. Bach's *Passions-musik*, and the deceased's moving composition, "*Sei getreu bis in den Tod*," with inimitable purity and sentiment. After this, Herr von Hertzberg called upon all present to offer up a silent prayer.

The eminent services which the deceased rendered in his official capacity have been narrated in Theodore Rode's "Biography and Necrology." What he did as a national composer is evident from the fact that, besides his national song, "*Ich bin ein Preusse*," many others of his melodies have found their way into every class of our nation. Thus will his name, which shone brightly in the firmament of art, and which still continues to shine as that of a man who en-

joyed the universal love and respect of his contemporaries, be mentioned with reverence by all future generations. We close this short notice with the words of a German poet, who died a hero's death on the battle-field:—

"Vergisst der treuen Todten nicht und schmückt
Auch ihre Urne mit dem Eichenkranz;" *

which any true Englishman may translate for himself.

* "Do not forget the faithful dead, but twine
The oaken wreath around their funeral urn."

D.

THE Bach Society, having for the last four years confined its operations to private performances and practice for the gratification of its members, announces the "*Grosse Passions-Musik*" (the version according to the text of St. Matthew's Gospel) for Saturday evening next. Limited in numbers, and consequently in means, this little association has been quietly and unobtrusively serving the cause of the art for many years.

That the pianoforte and violin works of Johann Sebastian Bach should delight the crowds of amateurs that attend the Monday Popular Concerts is not to be wondered at, the more so when it is remembered that they have been almost always allotted to Miss Arabella Goddard and Herr Joachim, two artists unrivalled as executants. But the Bach Society attempts more. It aims at demonstrating to the public at large that it is, *par excellence*, in his choral works that the beauty and grace, the pathos, grandeur, and sublimity with which Bach clothed his ideas, are to be found. The last performance of the greatest of his oratorios (in March 1858) was attended by the Prince Consort, and created such an impression on that by no means incapable judge, that he desired to have it given at Windsor Castle in the following year, which was accordingly done in April 1859. These two performances have familiarised the choir of the Society—a body now, as ever, under the zealous care of Professor Sterndale Bennett—with the work.

Without attempting an extended analysis of this marvellous union of inspiration and skill, we would call attention to some characteristics of the *Grosse Passions-Musik*. Not only in the chorus is the antiphonal form largely resorted to, but the double choruses are accompanied by two orchestras—an arrangement of immense importance to the general effect, but, in less skilful hands than those of Bach, likely to induce confusion. The breadth and massiveness of the writing in the choral parts is unparalleled. There is a never-failing impression left on the hearer, that the hand of a giant has done it. In the orchestral parts the contrapuntal skill will be of course granted; but any listener who has not heard it before will be astonished at the ready adaptation of the resources of the somewhat limited orchestra to infinite variety of effect. The delicate shades of expression are innumerable; indeed, the work should be played by a band of eminent soloists.

The principal vocal solos—written for contralto—are as melodious, intense, and passionate as can be imagined. There is a largeness and dignity about these solos which were known to and appreciated by Handel and Mendelssohn—witness, "All danger disdaining" (*Deborah*); "Music, spread thy voice around!" (*Solomon*); "Hear ye, Israel!" and "O rest in the Lord!" (*Elijah*), where that fact is abundantly shown. The great tenor solo of the oratorio, with chorus and wind *obbligati* parts, is Bach pure—Bach without equal, and inimitable.

The desire of the Bach Society is to popularise this and other great works from the same illustrious pen; and if the

attendance next Saturday at St. James's Hall is worthy the occasion, a great step will have been made in advance. The managers have engaged Miss Banks for soprano, Mad. Sainton-Dolby for contralto, Mr. Sims Reeves for tenor, and Mr. Weiss for bass. Further, Dr. Bennett has just published a very handsome English edition of the oratorio, in pianoforte and vocal score, translated and adapted by Miss Helen Johnston, a member of the Society.

N.

CRYSTAL PALACE.—M. Meyerbeer having given permission, his "Grand March," composed for the coronation of the King of Prussia, will be performed at the concert this day, by a double orchestra of nearly 150 performers. M. Meyerbeer kindly undertook to superintend the rehearsals of this work, which will be heard for the first time in this country. The Sisters Marchisio also sing. The roof of the Handel orchestra will be completed by the Flower Show on Saturday week, the 24th inst.

MR. H. C. COOPER.—The able musical critic of the *Morning Post*, himself an accomplished violinist, thus speaks of Mr. Cooper's performance at the last Philharmonic Concert:—"Mr. H. C. Cooper, in Mendelssohn's Concerto, proved that his genuine talent, which many years ago created for him a reputation such as few violinists have achieved, has suffered no deterioration during his long sojourn in the United States, whence he has just returned. Mr. Cooper was unanimously applauded at the conclusion of each movement, as he well deserved to be."—*Morning Post*, May 6, 1862.

MR. W. VINCENT WALLACE, our readers will be glad to learn, is rapidly improving in health. He has left Brighton, by advice of his physician, for Norwood.

SIG. VERDI is still in London, and will remain till the end of the month. He will, of course, preside at the rehearsals of his International Exhibition *Cantata*, which was not performed at the opening of the International Exhibition, but will be performed at Her Majesty's Theatre on Thursday evening, between the acts of the *Barbiere di Siviglia* (in which, by the way, Mlle. Trebelli will play Rosina; and a good, saucy, buxom, "eveillé" Rosina may be expected).—After the above had been printed, we learned that, in consequence of the indisposition of Sig. Giuglini the *Trovatore*, announced for this evening, has been postponed, and that the *Barbiere* will be given instead, with Mlle. Trebelli as Rosina, and Signor Zucchini (his first appearance in England) as Doctor Bartolo.

SIGISMUND THALBERG.—This imperial *virtuoso* will be shortly in London. He has announced four *matinées*, at which not only several new compositions of his own, but also several of the pianoforte pieces recently composed by Rossini, which the *gran maestro* has confided to his charge, will be performed.

DISTRESS IN LANCASHIRE AND CHESHIRE.—The proceeds of the Concert to be given in St. James's Hall on Friday evening next, May 23, will be presented by the committee of the Vocal Association to the unemployed operatives in Lancashire and Cheshire. The artists of Her Majesty's Theatre, with other artists of eminence (vocal and instrumental), will assist on the occasion. The choir of 200 voices will sing Webbe's descriptive glee, "When winds breathe soft," and Meyerbeer's "Paternoster." The performance will be under the direction of Mr. Benedict.

MAD. GOLDSCHMIDT-LIND'S CONCERTS.

MAD. GOLDSCHMIDT-LIND seems again to have reconsidered her determination of retiring into private life. Three times she has vanished, and three times re-appeared—much less to the surprise, it should be added, than to the satisfaction of the public, who, taught by the example of their very greatest favourite, Mad. Grisi, have learned to place little faith in such resolutions on the part of eminent artists. After all, there is no evident reason why Mad. Goldschmidt should cease from exercising those talents which enable her to confer such

substantial benefits on others without impoverishing herself, or in any material degree lessening her artistic renown. She has but to raise a finger, and the public immediately steps forth with no end of guineas to bestow upon any hospital or charity to which Mad. Goldschmidt may have taken a fancy. Her English admirers have helped her not only to be munificent in these islands, but to present her own native city of Stockholm with valuable institutions for the succour of the poor and ailing. In appraising her benevolence, this important fact has perhaps been too steadfastly kept out of sight. Were the Mad. Goldschmidt of to-day the Jenny Lind of 1847—the "nightingale" who delighted all ears, subdued all hearts, and rescued Her Majesty's Theatre from imminent ruin—it would, of course, be both irrelevant and impertinent to call attention to any such delicate point; but, as the relentless *Edax rerum* has by no means exhibited such a tender partiality for this richly-endowed lady as to refrain altogether from making inroads upon the physical gifts which for so many years allowed her to enchant the world, her powers have necessarily in some measure deteriorated, like those of many among her contemporaries. That she is still in possession of wonderful means, and that the soul which from the first gave life and vigour to her song still soars and dominates as of old, is unquestionable. Nevertheless, the extraordinary influence she continues to exert is essentially, if not exclusively, a moral one. The public are always eager to accept her as their herald in the work of charity; and, hallowed by such associations, her voice—the trumpet to announce glad tidings and revive the spirits of "the poor that cry"—can never make a vain appeal, nor its last tremulous accents fail to arouse vibrating sympathy in susceptible English hearts. Let this be borne in mind, and each fresh apparition of the philanthropic songstress will be hailed with genuine satisfaction, unchecked by the *arrière pensée* that even "Jenny Lind" has no absolute right to cheat her admirers into a belief that she is taking a final leave, when it is her secret intention, some time onward, again to transport them with those dulcet notes of which it is almost impossible to tire.

Since October last, when Mad. Goldschmidt sang for "London over the Border," though her voice has been unheard in London, it has rejoiced the "provincial" towns and cities. As in the capital, so in the country; her unexpected reappearance was everywhere fêted; her charities were dispensed with the accustomed large-handedness, and her concerts attended with the accustomed remunerative success. Returning to London at such a busy period, nothing was more natural than that, encouraged by the reception she had experienced on all sides, Mad. Goldschmidt should present herself once again in public. That the attraction of her name had in no degree diminished was proved by the enormous audience that filled Exeter Hall on Wednesday night, at the first of three concerts which have for some time been announced, when Handel's *Messiah* was performed by a first-class chorus and orchestra, and first-class principal singers, under the direction of Herr Otto Goldschmidt. Mad. Goldschmidt's execution of the soprano music in this incomparable oratorio is even more studied and elaborately finished than before. Every word in the recitative is emphasised and dwelt upon, as if it had a peculiar significance; but in the midst of all this careful enunciation flashes of genius light up the text, and, as if by inspiration, reveal a hidden meaning which no common reading could possibly impart. Of the airs the least effective, because the most apparently laboured, was, "How beautiful are the feet," a more flowing and unstrained delivery of which would certainly be in stricter consonance with its purely unaffected character. "Come unto Him" (the second verse of "He shall feed His flock") was, so to say, preached rather than sung; but the preaching was most eloquent, and the expression given to the sentence, "He is meek and lowly of heart, and ye shall find rest unto your souls," little short of divine, in spite of one or two slight divergences from the text of Handel, which might have exposed a singer of less distinguished eminence to criticism. "Rejoice greatly, O daughter of Zion," was a superb display of *bravura* singing, not quite so pure as we used to be accustomed to from Mad. Clara Novello, but, on the other hand, far more graphic and inspiring. Best of all, perhaps, was, "I know that my Redeemer liveth," which had the advantage of not being "dragged," as is too often the case, and which (in spite of a "variation" or two) was profoundly impressive from one end to the other. Here, again, the sentence, "For now is Christ risen from the dead"—delivered as we believe no other singer ever has delivered or ever could deliver it—was an inspiration in the truest sense. The last air, "If God be with us, who can be against us?" has always been a favourite with the Swedish lady, although by the majority of singers—in consequence of its appearing so late in the oratorio—usually omitted. The reception awarded to Mad. Goldschmidt, like the applause bestowed upon everything she sang—and most especially upon "Come unto Him," and "I know that my Redeemer liveth"—was enthusiastic in the extreme.

Associated with Mad. Goldschmidt as "principals" were Miss Palmer, Signor Belletti, and Mr. Sims Reeves, who, as might have been expected on such an occasion, took unusual pains. Miss Palmer, in "He was despised," and Signor Belletti in "Why do the nations?" received (and deserved) marked tokens of approval. Mr. Sims Reeves has never sung more finely. The beauties of "Comfort ye, my people" and "Every valley" were comparatively lost to the major part of the audience, through the incessant disturbance caused by "late arrivals;" but the sublime recitatives and airs of the "Passion" (the whole, in accordance with the composer's design, intrusted to the tenor voice) were heard with uninterrupted attention; and the impression was such as can only be created by Handel's most perfect music delivered to perfection, without a note changed or an "ornament," however simple, introduced. To those who best appreciate Handel such singing must ever most strictly represent the ideal Handelian standard. The choruses were generally well given, if not uniformly so well as at the concert of the Sacred Harmonic Society. The band was excellent; and Herr Otto Goldschmidt, not for the first time, showed thorough aptitude as a conductor. During the magnificent "Hallelujah" the whole audience remained standing.

The profits of this concert are most generously allotted by M. and Mad. Goldschmidt to the institutions in Hinde-street and elsewhere for the relief of the London needlewomen. Those of the next (on the 28th inst., when Haydn's *Creation* is to be performed) will be handed to the Brompton Hospital for Consumption and Diseases of the Chest; those of the third, and last of the present series (on the 4th of June, the oratorio being Mendelssohn's *Elijah*), are destined for the Royal Society of Musicians and the Royal Society of Female Musicians—two admirable institutions, which, by the way, should long since have united their fortunes under one general title, their objects, though diversely represented, being identical.

NEW PHILHARMONIC CONCERTS.—The third concert was worthy in every respect of its predecessors, as a glance at the programme will assure the reader:—

PART I.	
Overture (<i>Lodoiska</i>)	Cherubini.
Aria, "Mou mi dir" (<i>Don Giovanni</i>)	Mozart.
Concerto, pianoforte, in E flat	Beethoven.
Song (<i>Der Freischütz</i>)	Weber.
Symphony, "The Power of Sound"	Spohr.
PART II.	
Concerto, violin, E minor	Mendelssohn
Scena, "Casta diva" (<i>Norma</i>)	Bellini.
Overture (<i>Masaniello</i>)	Auber.

The thanks of all true lovers of good music are due to Dr. Wyld for the introduction of Cherubini's overture into his programmes. The *Anacreon* and *Les Deux Jounées* have been given so repeatedly that one might have thought Cherubini had written no others. Under Dr. Wyld's paternal care, the overtures to *Les Abencerrages*, *Lodoiska*, and we trust others—for there are more of the old masters—(*L'Hôtelier Portugaise*, *Ali Baba*, and *Elise* for example)—stand as good a chance of becoming popular. The overture to *Lodoiska* is quite as masterly as that of the *Abencerrages*, given at the second concert, and is as picturesque, and highly coloured. Need it be told how the band of the New Philharmonic executed it? Spohr's symphony put the players on their mettle, and the execution was brilliant. M. Jaell, the new pianist, created a marked sensation in Beethoven's grand concerto, which he played with a thorough appreciation of its beauties. Finer play we never heard on the violin than that of Herr Joachim in Mendelssohn's concerto, and an audience more profoundly stirred it would be impossible to see. Mlle. Titiens was the vocalist; her second appearance this year. She gave the air from *Don Giovanni* with such power as to create an enthusiasm which nothing but a repetition of the last movement could satisfy. The air from *Der Freischütz*, violoncello *obligato*, and the Cavatina from *Norma*, showed Mlle. Titiens as perfect a mistress of *cantabile* as of *bravura*. Mlle. Titiens was recalled after both performances. The exhilarating overture to *Masaniello* served brilliantly as a final piece. Notwithstanding the "Jenny Lind" Concert in the Strand, St. James's Hall was filled in every part. The "Sisters Marchisio" are engaged for the fourth Concert.

Sig. GIULIO REGONDI and Herr LIDEL'S CONCERT, on the 14th instant, attracted to the Hanover Square Rooms a numerous and fashionable audience, who appeared thoroughly gratified with the varied and interesting programme. It is seldom that *beneficiaires* indulge in the luxury of a full orchestra; but upon this occasion the ordinary rule was departed from, and a highly efficient band, under the able conductorship of Mr. Alfred Mellon, gave considerable *éclat* to the proceedings. An artist must be possessed of exceptional powers to be enabled to produce much effect with such inadequate means as the concertina and

guitar, but Sig. Regondi's performance is really something marvellous; and one hardly knew which to admire most, his truly wonderful execution of Herr Molique's admirable and ingenious concerto in D for the first, or his own *air varié* for the last-named instrument, the latter eliciting an enthusiastic and deserved recall. Herr Lidel's qualifications as a violoncellist are fortunately too well known to require any comment at our hands. It is, therefore, simply sufficient to state that, in Goltermann's concerto and a brilliant *fantasia* on Italian airs, the performer was most warmly applauded, while Behrer's *duo concertante* by the concert-givers formed an appropriate close. A harp solo by Mr. Boleyn Reeves, and some very excellent singing by Mlle. Parepa and Mr. Santley—the former particularly distinguishing herself by her brilliant execution of Ardit's valse, "La Scintilla;" the latter no less so in a scena and aria of Hummel's, cleverly instrumented by Mr. Alfred Mellon, whose song, "Beloved one, name the day," also fell to the share of our eminent English barytone, together with Beethoven's magnificent overture to *Egmont*—constituted the rest of this extremely well-arranged concert.

Provincial.

We hear from Portsmouth that the English Opera Company under the direction of Mlle. Jenny Baur, have during the week been playing a series of English operas under the patronage of the *élite* of the town. Mlle. Baur, Miss Emma Heywood, and Mr. Swift are highly eulogised by the local press. Miss Emma Heywood introduced on several occasions the popular ballad, "Love is a gentle thing," from Mr. Howard Glover's operetta *Once Too Often*, in which she always elicited an enthusiastic encore.

A correspondent writes from Penzance, that the Choral Society gave a Concert of Sacred Music on Tuesday evening, April 29, in the Assembly Room, on which occasion Handel's *Dettingen* "Te Deum" was performed for the first time in Cornwall:—

"This fine work was much appreciated by a large audience, and, on the whole, the performance may be pronounced a great success. Mendelssohn's Cantata, 'Praise Jehovah' (Lauda Sion), commenced the second part. As we have remarked upon this brilliant composition on a former occasion, we shall now only add, that it was performed throughout after the best manner of the choir. We regret that our limited space precludes the possibility of our criticising the performance of the other pieces, and can only add, that the 'Hallelujah' (*Messiah*) was splendidly sung, and brought to a close the most successful concert ever given in this town or neighbourhood; and the result must have been very gratifying not only to the Committee of Management, but also to the conductor, Mr. John H. Nunn."

From the *Malvern Advertiser* of May the 10th, we extract the following account of the opening of the Priory Church Organ, which we give in a condensed form:—

"A short time ago the splendid Organ of the Priory Church underwent a thorough renovation and repair, together with the addition of several stops, by Mr. Nicholson, of Worcester, the original builder. The following list will give some idea of its dimensions and power:—

Choir Organ—(All New).—1. Dulciana, 8 feet.—2. Stopped Diapason (wood), 8 feet.—3. Clarabella, C, 8 feet.—4. Viol di Gamba, C, 8 feet.—5. Harmonic Flute, C, 4 feet.—6. Stopped Diapason.—7. Principal, 4 feet.—8. Cremona, 8 feet.—9. Piccolo, 2 feet.

Swell Organ—CC to G.—1. Bourdon (metal and wood).—2. Open Diapason metal, 8 feet.—3. Stopped Diapason (wood), 8 feet.—4. Flute (open), 4 feet.—5. Principal, 4 feet.—6. Doublette, 2 ranks.—7. * Sesquialtera, 3 ranks.—8. Oboe.—9. Cornopean.—10. Clarion.

Great Organ—CC to G.—1. * Bourdon (wood), 16 feet.—2. Open Diapason (large), 8 feet.—3. Ditto ditto (small), 8 feet.—4. Stopped Diapason (wood), 8 feet.—5. Principal (metal), 4 feet.—6. Wold Flute, 4 feet.—7. Fifteenth, 2 feet.—Twelfth, 2½ feet.—9. Sesquialtera, 3 ranks. 10. * Mixture, 2 ranks.—11. * Trumpet, 8 feet.—12. * Clarion, 4 feet.

Pedal Organ—CCC to F.—1. Open Diapason, 16 feet.—2. * Bourdon, 16 feet.—3. Principal, 8 feet.—4. * Stopped Flute, 8 feet.—5. * Fifteenth.—6. * Sesquialtera, 5 ranks.—7. * Trombone, 16 feet. Six Composition Pedals.

Couplers.—1. Swell to Great.—2. Ditto to Choir.—3. Great to Choir.—4. Pedals to Great.—5. Ditto to Swell.—6. Ditto to Choir.—7. Super Octave Swell.—8. Ditto to Pedals. Total stops, 46.*

* New stops.

If any portion is especially noticeable for quality it is the *Clarinet*, *Viol di Gamba*, *Harmonic Flute*, and *Piccolo*, in the Choir Organ; the *Cornopean* and *Bourdon* in the Swell, and the *Diapasons* and *Trumpet* in the Great. The Choir Organ is rich and full, yet delicately voiced. The pedals are concave and radiating, a plan which places the remoter keys nearer, and their down pressure more suited to the changing positions of the feet of the organist. The composition pedals to the Great Organ act also upon the Pedal Organ, and bring on suitable stops to match the Great. The whole of the action and all the arrangements are new, and the touch is smooth and good. The case is oak, panelled, and slightly carved; the front pipes, planted in a massive oak cornice, are of spotted metal, and are to be supported in their places by brass bars, which Mr. Skidmore, of Coventry, the eminent worker in mediæval art, will supply. The performance included an Organ Fantasia, by Hesse; Andante, from Beethoven's "Symphony in C," and Rossini's *Mosé in Egitto*; the air, "In native worth," the march from Mendelssohn's *Athalie*; the Fugue, "A Minor," by Sebastian Bach; Rossini's "Cujus Animam;" Andante, by Haydn, played on the soft stops; Kücken's "Ave Maria," and Mendelssohn's No. 3, Organ Sonata, which were all admirably executed by Mr. Haynes, organist of the Priory Church.

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MISS ARABELLA GODDARD begs to inform her Friends and Pupils that she has REMOVED to No. 26 Upper Wimpole Street, Cavendish Square.

MR. GEORGE HOGARTH, Secretary to the Philharmonic Society, begs to announce that he has REMOVED to No. 1 Bloomsbury Square, W.C.

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AUBER'S GRAND EXHIBITION MARCH will be Performed at Mr. W. G. CUSINS' CONCERT, St. James's Hall, Thursday Evening, June 5.

AUBER'S GRAND EXHIBITION MARCH will be Performed at Mrs. ANDERSON'S CONCERT, at Her Majesty's Theatre, Friday, May 30.

MEYERBEER'S GRAND EXHIBITION OVERTURE will be Performed at Mr. BENEDICT'S MORNING CONCERT, St. James's Hall, June 30.

MEYERBEER'S GRAND EXHIBITION OVERTURE will be Performed at the CONCERT of the Musical Society of London, St. James's Hall, Wednesday, May 21.

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MISS ROSE HERSEE will Sing the Soprano Solos in the Oratorio of the "MESSIAH," at the Town Hall, Newcastle-on-Tyne, May 21. 2 Church Terrace, Camberwell, S.

MR. TRELAWNY COBHAM will sing the "Cujus animam" (Stabat Mater); duo, "Parigi, o cara," with Miss Augusta Thomson; and in the trio, "Proteggia il giusto cielo," at Mrs. DUNDAS'S MATINEE, at Collards' Rooms, this day. Communications to be addressed to 11A Hart Street, Bloomsbury.

HERR REICHARDT will Sing his new Song, "GOOD NIGHT" (Cradle Song), at Madame Puzzi's Matinée, on May 26.

MR. ASCHER will play his popular Solo "ALICE," and several of his latest compositions, at Mad. Puzzi's Morning Concert.

MISS ALICE DODD has ARRIVED in Town for the Season. For engagements and pupils, apply to R. W. Ollivier, 19 Old Bond Street, Piccadilly, W.

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M. GEORGI, having returned from the provinces, is now at liberty to accept engagements for Oratorios, Concerts, &c. Address, Mr. H. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 214 Regent Street, W.

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